

Drawing, Design and Digital Technologies

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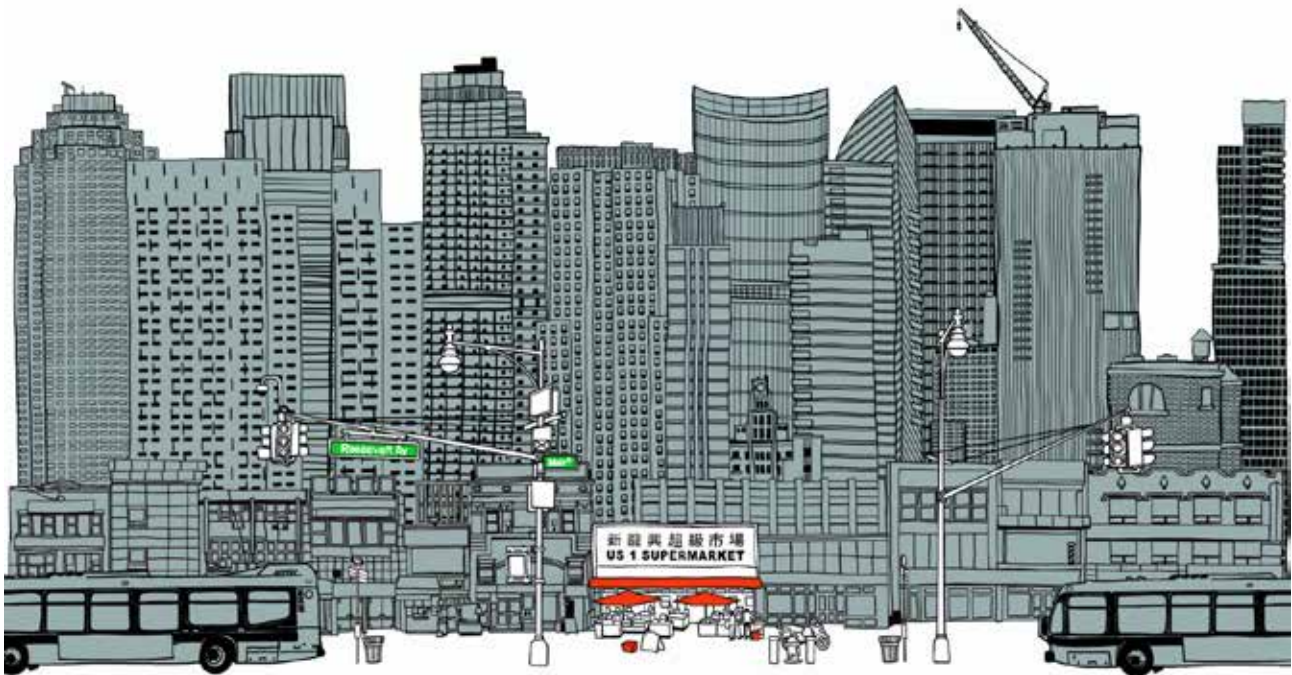
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Keywords: concept; design; product; sketching rendering; layers

1. Reflect about how your process or your outputs are an act of preservation, documentation or activism.

As a concept artist, most of my drawing is for work. I draw a lot of toy concept sketches and renderings. I recently submitted an illustration for a tote bag showing the client's supermarket surrounded by tall buildings and housing

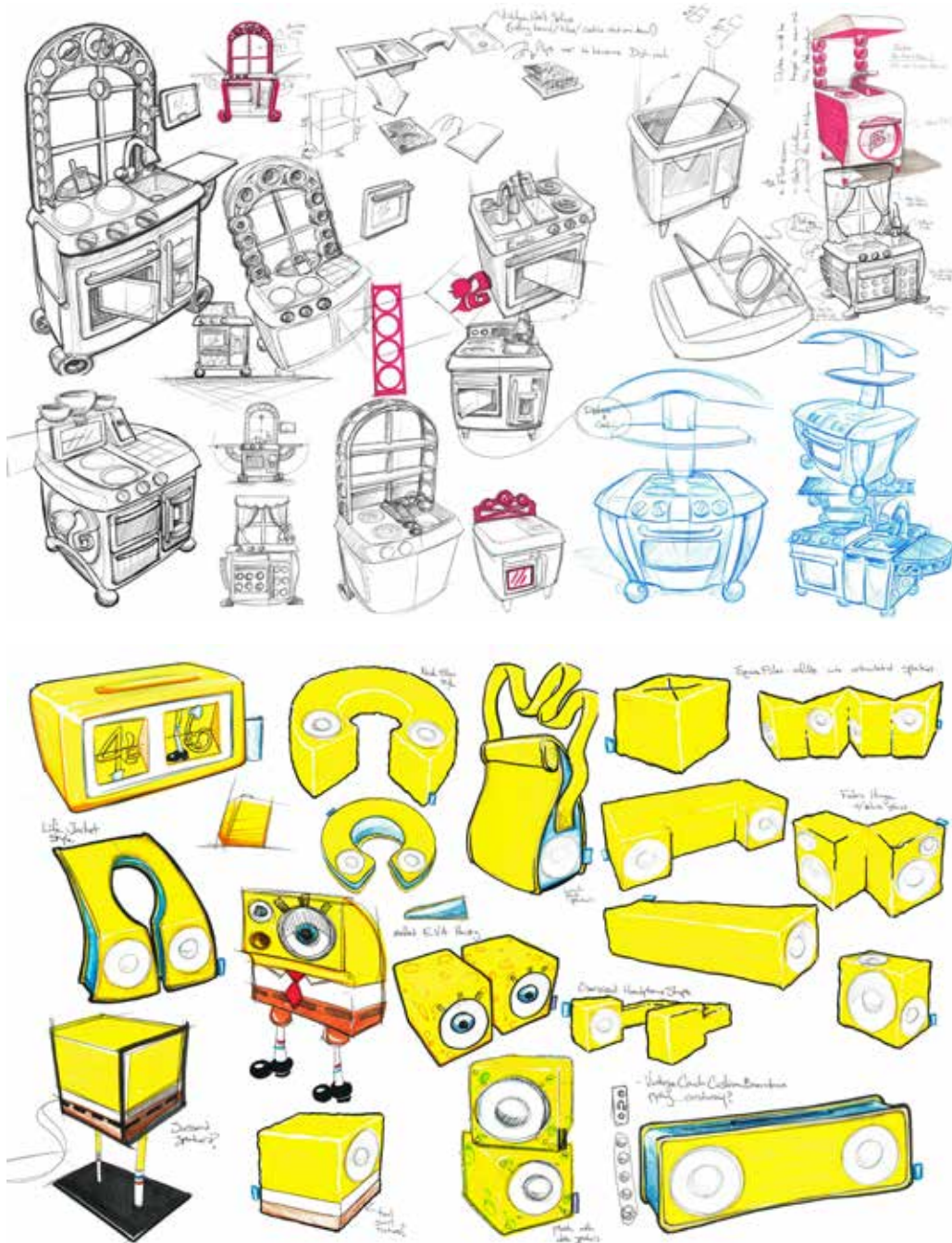
along the street and neighborhood (Flushing, QNS, NYC) where it is located. I compiled background layers with the area's tallest buildings to exaggerate the brightness that this little supermarket offers to the cold metro labyrinth that is Queens, NY. In a way, I guess this illustration is a snapshot of the current state of that particular location.



2. Reflect upon preservation in the era of the digital. What and how are you preserving?

Having been an illustrator and digital concept artist for many years, and having amassed hundreds of gigabytes of photoshop and illustrator documents detailing many

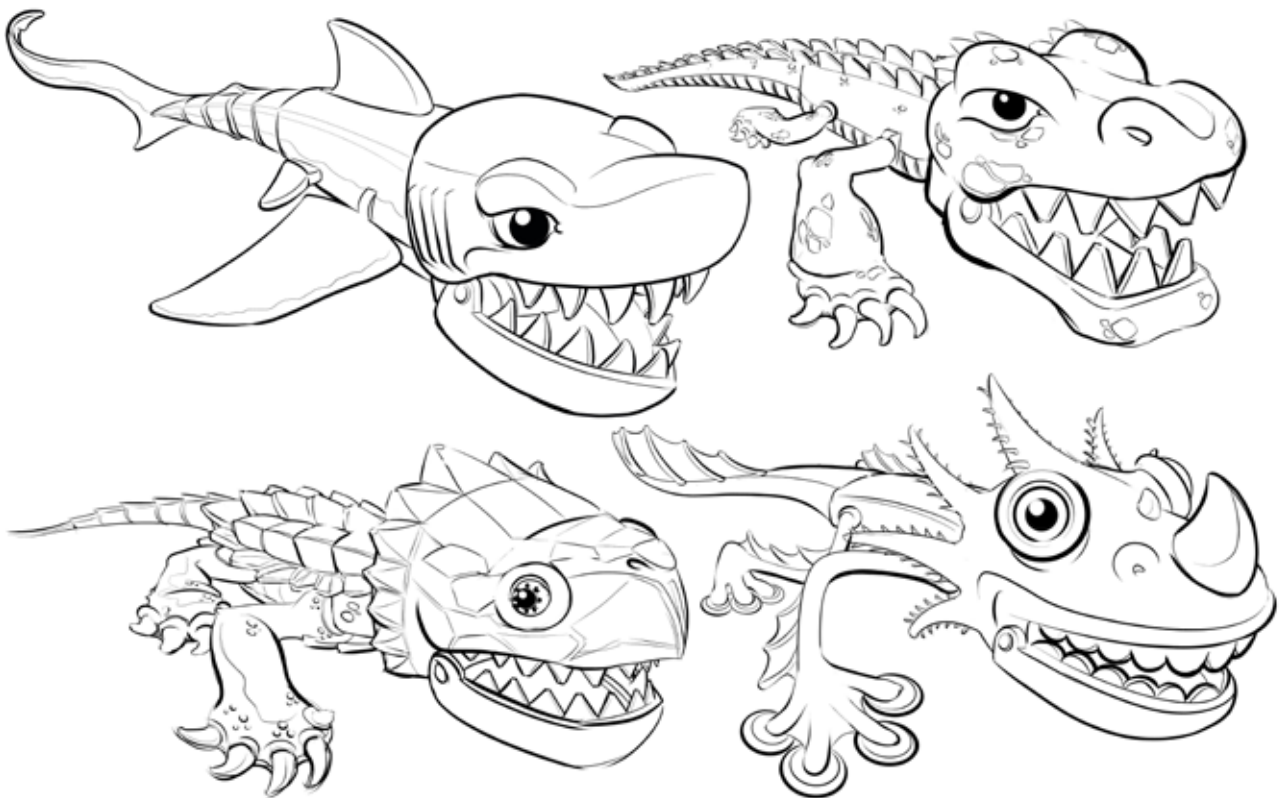
iterations of process for each assignment, I feel like I am preserving evidence of the process of graphic production artwork. I pay to store all of this on the cloud using Dropbox. A few years ago, the physical copies would have been taking up space in a huge flat-file of some sort.



3. Regarding materials and surfaces: where is your work created and why? Do you prefer digital or analog drawing - How does it change what you do?

All of my work is completed in my home office on a PC using my Wacom tablet, Adobe CC and Sketchbook PRO. I love analog drawing with my son and for myself, but for work, digital makes the most sense. Analog drawings must be

shared somehow. I love drawing with pen and markers but they do not scan well. Applications like Sketchbook PRO, Photoshop and Procreate are infinitely customizable with brush packs and textures. Artificial paper grain, pencils, brushes, pens, water color affects and marker blending, for instance, improves every year. What you see is what your client sees in the end. No scanning and clean up is necessary.



The biggest benefit to digital drawing (imho that failed to mention) is the 'underlay' aspect. I was never trained that way until I began working digitally. You can rough out an idea any way you want. I usually do a couple 'chicken scratches' or rough thumbnails on paper, then snap a pic with my phone and email it to myself. Then I open it in whatever sketch app, and start drawing on a layer above it til' it starts making more sense. Rough gesture sketches definitely have something that refined digital sketches seem to lack, but once in a while you get lucky.

